

Digital Video Scholarship

Discussions about Collecting and Using Field Work Video

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Digital Library Program
Brown Bag Series
29 October 2008



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EVIA

D i g i t a l
A r c h i v e

Ethnographic Video for Instruction & Analysis

- **Ethnomusicological / Ethnographic**
- **Video**
- **Instruction**
- **Analysis**



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Digital
Archive

Ethnographic Video for Instruction & Analysis

- Ethnomusicological / Ethnographic
- Video
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Project Mission

- Preservation
- Documentation and Metadata
- Access
- Intellectual Property Solutions
- Technology and Systems Development



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Nature of Materials

- Video taken by scholar as part of ethnographic research
- Unique source document
- Consumer formats
- Most in personal, not institutional collections
- Mid-1970s to the present



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Video Segmentation and Annotation Tool

The screenshot displays the 'Annotator's Workbench' software interface, which is used for video segmentation and annotation. The interface includes several panels:

- Video Player:** Shows a video of children in a field. It includes playback controls (play, stop, previous, next, etc.) and a timeline at the bottom.
- Scene: Miswaki Primary School childr...:** Contains tabs for 'Participants', 'Transcriptions', and 'Technical Problems'. The 'Transcriptions' tab is active, showing a 'Scene title' and a 'Brief description'.
- Controlled Vocab...:** A panel for managing a controlled vocabulary, including a list of terms and their definitions.
- Collection Hierarchy:** A tree view showing the hierarchical structure of the collection, including various scenes and sub-scenes.
- Vocabulary Sets:** A small window for managing vocabulary sets.

The timeline at the bottom shows a sequence of video segments with their respective durations and titles, such as 'Bakomyalume (dew steppers) ensemble drum rehearsal' and 'Miswaki Primary school children sing while beating millet'.

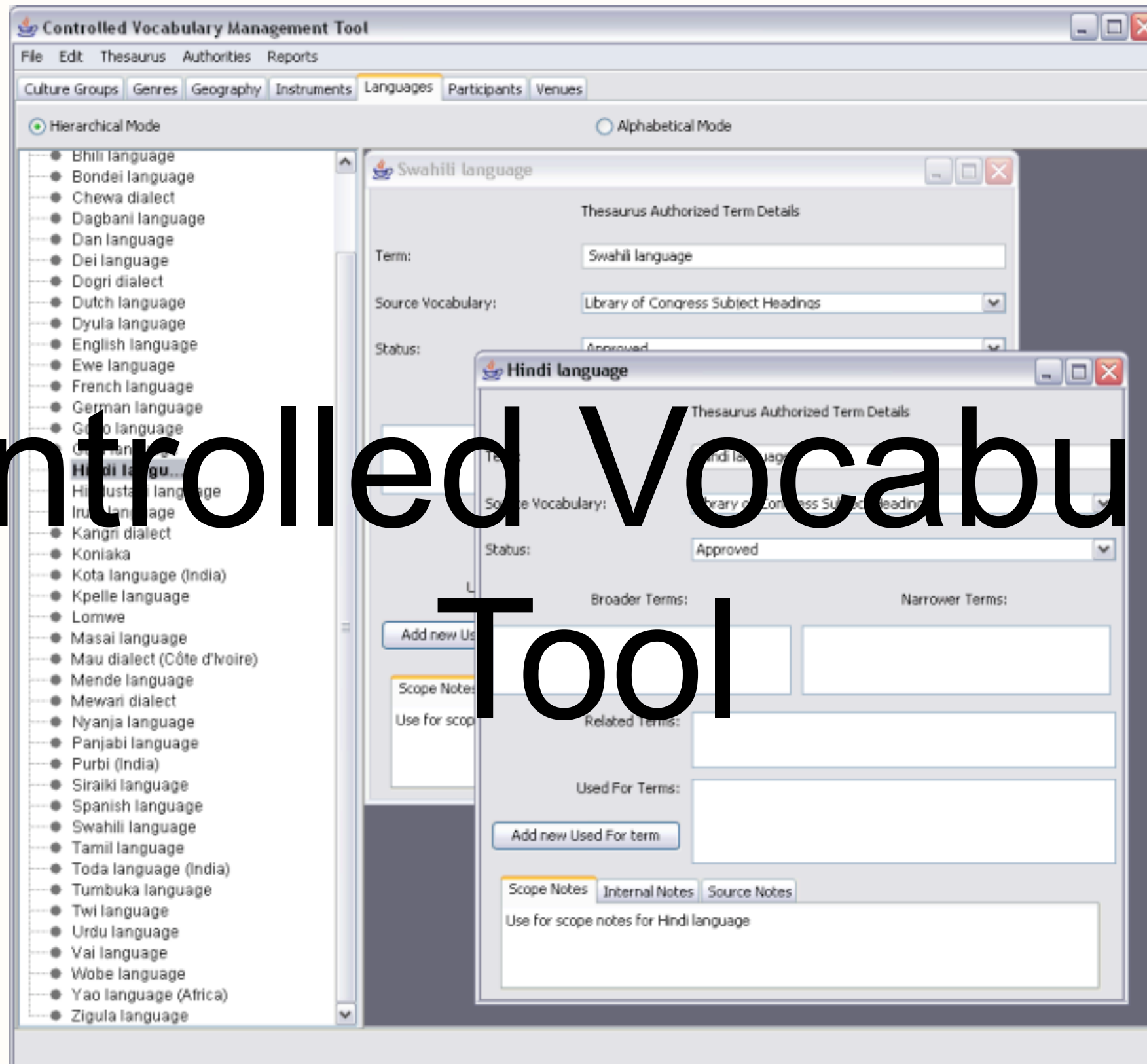


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Controlled Vocabulary Tool



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“Public Access”

- Anyone?
- Anywhere?
- Anytime?
- Any purpose?



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EVIADA Goals

- o “easily accessible for teaching and research”



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“Publicly discoverable”

- Internet search engines can find us
- But Access involves some level of Authorization and Authentication



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EVIADA Access

- Once at the web site, you can view a sample of video files.
- You can enter a query and get a result set back.
- But once you want to go to see video playback
- We validate your IP address to see if it is in the range given to us by institutions that have signed up.
- If so, we show you a EULA and ask you to agree.
- You can also create an individual account at this point.



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EVIADA Access

- If your IP is not in the range of one of our institutions, we ask you to log in.
- If you don't have an individual login, we ask you to register.
- Registrations are sent to a staff member before the user is allowed to go further.
- The user is notified by email of their new account.
- Now they can login and view video playback.



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EVIADA Access

- Purposefully put some material in front of the login
- For Search engine bots and spiders



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Why so much trouble?

- o Intellectual Property Rights



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Why so much trouble?

- o Intellectual Property Rights
- o Indigenous People's Rights



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Why so much trouble?

- Intellectual Property Rights
- Indigenous People's Rights
- Raw Data vs Annotated Footage



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Focus of Security

- Make the materials visible on the internet
- But keep the materials as secure as possible
- Keep the raw footage always linked to the annotations



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The Classroom

- Project hasn't yet focused on use in Teaching
- One or two trial runs
- Encouraging results



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Why not YouTube?

- o Content

- o Context



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Tanzania: Ngoma- an after-harvest dance festival



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Added: July 11, 2007
From: [knimig](#)

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to knimig

Ngoma means drums in Swahili. The name is used for after-harvet festivals in rural Tanzania. This day I happened on to an Ngoma and was invited to video the activities. This video is a brief sample ([less](#))

Category [Travel & Places](#)

Tags: [Ngoma](#) [drums](#) [drummers](#) [dancers](#) ([more](#))

URL <http://www.youtube.com/watch?v=A6oYeq7Ffq>

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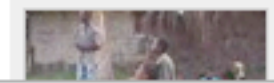
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03:03

From: [ifcnews](#)



[Dancing Rehearsals with Mel B!](#)

01:56

Visual Timeline



Event : Simba Theatre performing at Nyumba ya Sanaa



Segment Info

Now Playing Collection Hierarchy Collector Bio

Collection Event Scene Action

Event Title

Simba Theatre performing at Nyumba ya Sanaa

Event Date

22-Dec-2000 - 22-Dec-2000

Event Description

Simba Theatre is a popular group that performs ngoma music from all over Tanzania. Ngoma music is the traditional music and dance of Tanzania. The performers are: Drummer, James Mbunju (leader of the group), Athumani Ally, Hamed Nancheketa, and Khalid Chlamba; dancers, Franco Mpangala, Hussein Pipi, Salum Francis, Mwanakhamisi Rashid, Angela John, Suzy, Mwahija Mohamed, and Zawadi.

Event Details

Ngoma, which translates as dance, drumming and song, either taken together or separately, is considered the traditional

Subject Headings

- Geography**
 - Dar es Salaam
- Social & Cultural Groupings**
 - Musicians
 - Dancers
 - Percussionists
 - Drummers (Musicians)
 - Singers
- Languages**
 - Swahili language
 - English language
- Genres & Performance Types**
 - Ngoma (Dance)
 - Ngoma music
 - Concerts
- Venue Types**
 - Cultural centers
- Instruments**
 - Ngoma (Drum)
 - Drum
 - Kinganga
 - Mtoji
 - Kayamba
 - Marimba (chondo)
 - Cylindrical drums
- Social & Cultural Groupings**

Alex Perullo's Discussion of ngoma on EVIADA

Ngoma, which translates as dance, drumming and song, either taken together or separately, is considered the traditional music of Tanzania. Most ngoma groups consist of a leader (who composes songs and directs a group in performance), drummers, instrumentalists, song leaders (who lead the main call of songs), and dancers (who also backup the singers). The music and songs of ngoma vary by cultural group, yet there are similarities in the use of certain rhythms and the relationship of a dancer's movement to rhythms of drummers.

Due to the importance of ngoma in Tanzania's past, it is impossible to adequately summarize their historical development here, though such a study would be useful since no broad research on Tanzanian ngoma exists. Nonetheless, several key periods in ngoma history serve to highlight the development of the genre. The first period may be explained as the period of trade. As early as 120 C.E., Arab traders settled on the East African coast, followed by Indonesians (though this is debated), Portuguese, Germans, and British over the next 1600 years. Each introduced new instruments to the territory, such as the marimba, zeze (a type of violin), guitar, and trumpet (Horton and Middleton 2000; Kubik 1980: 567).

By the 1800s, trade occurred throughout Tanganyika and between the country's cultural groups. For traditional music, this trade brought exchanges in cultural ideas, musical styles, and musical practice. Iliffe in his work *A Modern History of Tanganyika* writes about these exchanges among various cultural groups: In Ukerewe the modes of specialized status groups were supplemented by dances borrowed from Sukuma elephant-hunters, Jita lion and leopard hunters, and Ganda traders, warriors and canoeists. Chagga adopted Masai dances. Safwa borrowed almost all their songs. Nywamwezi travelers introduced drums to Usandawe where the most famous composer of songs in the nineteenth century was Mugonza, a blind Kimbu minstrel. Slaves and colonists from Zaïre introduced their styles of dance and carving. (1979: 80) By virtue of economic, cultural, and material exchanges that occurred during trade, traditional music among groups adapted to new ideas and musical trends. The German colonial period in East Africa beginning from 1884 and continuing to 1919 also brought new musical influences, particularly military and brass band music (Ranger 1975). African musicians assimilated elements of the music and culture of these brass bands into a style called beni ngoma. Beni ngoma most likely began in Mombasa, Kenya around 1890 and diffused down into Tanga, Dar es Salaam and then other areas of East Africa (Iliffe 1979: 248).

Groups that performed beni ngoma used European military titles (king, captain, lieutenant, and judge), uniforms, and drill steps, but retained Swahili song texts and ngoma drumming. The groups were well disciplined, again modeled after the image of colonial military establishments, and were, "concerned with the survival, success, and reputation of their members, acting as welfare societies, as sources of prestige, [and] as suppliers of skills" (Ranger 1975: 75). Beni ngoma became an extremely popular and successful style of ngoma, and competitions and performances spread throughout eastern and southern Africa after World War I (Ranger 1975: 177).

The popularity of beni ngoma in Dar es Salaam and other areas of Tanganyika began to decline in the 1930s, but ngoma music, with all its variations of rivalry, competition, and entertainment continued. Ngoma in cities and towns became less about cultural or ethnic distinctions than about strengthening communities and overcoming adverse living situations. Laura Fair found that in Ng'ambo, a poor, African quarter of Zanzibar town that: [E]very night someone danced. In 1931, for instance, there were 2,450 licensed ngoma, or roughly seven different ngoma each night in urban Zanzibar. Many elders wistfully recalled the fun of their youths; following the performances of their favorite bands, hopping from party to party several nights a week and in the process making friends and meeting lovers from neighborhoods across the town. (Fair 2001: 23) In other urban centers around Tanganyika, popular ngoma dances were being performed, including changani, unyago, and uyeyei, a snake-handling dance. These dances were held at clubs such as Silver Day and Golden Night in Dar es Salaam (Anthony 1983: 131). Another popular ngoma was lelemama, which was danced in towns and on caravan routes, and developed alongside beni ngoma. Unlike beni ngoma, however, lelemama remained popular well into the 1960s.



EVIADA Scholarly Process

- The internet as a source of scholarly information
- Wikipedia, YouTube, Bloggers



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EVIADA Scholarly Process

- Peer - reviewed Annotations
- Special configuration of the Annotator's Workbench



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The screenshot displays the 'Annotator's Workbench' application window. The top menu bar includes 'File' and 'Help'. The main interface is divided into several sections:

- Video Player:** Located on the left, it shows a video of a person in traditional attire performing. The timestamp is 0:53:44:171.
- Transcription:** Below the video, it shows the spoken language as 'English language' and the transcription 'Geman: e-a-o-e ge go'.
- Collection Hierarchy:** A tree view on the left showing the collection structure. The selected item is 'Geman performance I' under 'Biélé Fête Officiel, March 5, 1997'.
- Scene Information:** On the right, it displays the scene title 'Geman performance I', a brief description, and a detailed description of the scene.
- Review Comments:** A section on the right showing a comment by 'John Doe' with a 'Reviewed' checkbox and a 'Close comments' button.
- Timeline:** At the bottom, a horizontal timeline shows the duration of the video. A blue bar indicates the 'Geman performance I' segment, with a sub-segment labeled 'Song e-a-o-e ge go'.

At the bottom of the window, a status bar reads: 'Saved comments to "reviewer comments.pnx". (4 segments reviewed; 2 comments written)'.

Peer Review and Comments



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- o Rich Content



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- o Rich Content
- o Placed in a context



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- o Rich Content
- o Placed in a context
- o Peer - reviewed



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Collaboration

- Groups involved in EVIADA
 - Librarians
 - Technology experts
 - Support Staff



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